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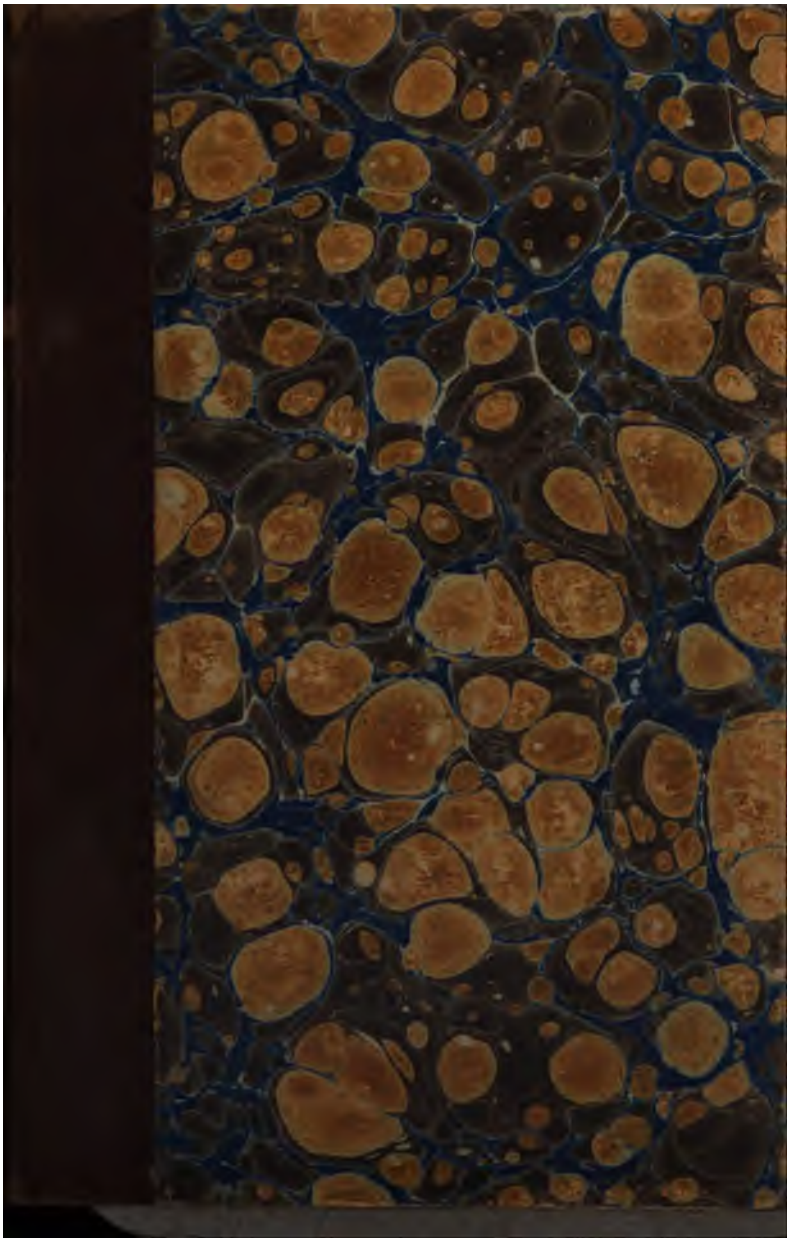
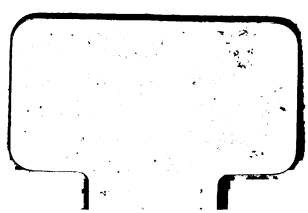


43. 44.



NOTE.

On the Cover is a representation of the upper part of a window from the chancel of Chetwode Church, Buckinghamshire; it is supposed to be coeval with the first erection of the church, about the year 1244, and is consequently one of the earliest specimens of stained glass produced in this country. The figure in the oval compartment (*vesica piscis*) is that of St. Edmund, with his symbol of the bow and quiver of arrows.

The following corrections in several of the figures of reference are rendered necessary in consequence of a mistake which was made while the work was in the hands of the artist:—

Page 16,	*for*	fig. 35,	*read* 25.	Page 24,	*for*	fig. 52,	*read* 51.
— 18,	—	6,	— 23.	— 25,	—	61,	— 59.
— 20,	—	35,	— 36.	— 26,	—	69,	— 68.
— 21,	—	35,	— 36.	— 27,	—	65,	— 66.
— 22,	—	49,	— 48.	— 32,	—	62,	— 64.
— 23,	—	59,	— 58.	— 33,	—	35,	— 55.

MANUAL FOR STUDENTS

OF

BRITISH ARCHITECTURE:

CONTAINING

A BRIEF DESCRIPTION OF ITS CHARACTERISTIC FEATURES, BY WHICH THE DATES OF OUR CATHEDRAL AND OTHER CHURCHES MAY BE EASILY KNOWN,

A Table shewing the Duration of each Style,

A LIST OF CATHEDRALS AND THE STYLES TO WHICH THE DIFFERENT PARTS BELONG,

And a copious Glossary of Architectural Terms,

ETC. ETC.

BY

ARCHIBALD BARRINGTON, M.D.

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GEORGE BELL, FLEET STREET.
1843.

BIBLIOTHECA · BODLEIANA ·
DOMINVS
ILLVMINATIO

INTRODUCTION.

WHEN one object is to be compared with another, the advantage of having them placed side by side is too obvious to require comment; such a mode of arrangement seems peculiarly adapted for architectural illustration.

So great is the interest now excited on the subject of Ecclesiastical Antiquities, that the question is often asked, "How can I get such a knowledge of architecture as will enable me to tell of what date any building is that I may happen to see?" To this question we have endeavoured to give a plain and practical reply in the accompanying "Tabular Display," in which a number of examples are shewn of each style;* but as these would be of little use without explanation, we have added a few pages of description, in which the peculiarities of each

* This mode of arrangement we first adopted in drawing up a "Chronological Chart of British Architecture, with the Genealogy and Armorial bearings of the Sovereigns of England, and parallel tables of the most important events in British and General History." The arrangement is such, that each part mutually explains and illustrates the other. The chart is accompanied by an explanatory volume.

are briefly pointed out, and their characteristic features explained in language as free from technicalities as the nature of the subject would permit. We have also added a glossary of the terms made use of, in which reference is again made to several of the figures.

With the exception of the first, each column of the "Display" is devoted to a separate style; in the first, after a few examples of ancient Saxon buildings, a series of fonts is given, and a Norman arcade.

When the student has made himself master of these, let him visit the nearest church, or, if possible, the nearest cathedral; and by comparing what he has been studying with what he there sees, he will be able to tell to what style each part is to be referred. If possible, let him make a sketch—never mind how rough a one—of some of its details; such, for example, as the outline and tracery of a window, the base and capital of a column, a moulding, a corbel, the whole, or any part of a font, &c., always bearing in mind that it is of great importance to have accurate *sections* of these parts, such as are shewn at 38, 52, 56 *a*, 44 *a*, &c. Nothing will impress these forms so accurately on the mind as the habit of, or even the attempt at drawing them.*

* *Vide* further hints at page 29.

As the best examples of the several styles are to be found in our cathedrals, and as each of these, with the exception of Salisbury, is of mixed character, we have given a list, principally from the excellent work of Mr. Rickman, in which the different styles exemplified by each part are pointed out, thus :—

"ELY.—Nave and transepts, Norman and early English; six eastern arches of choir, early English; three western, ditto, decorated; Lady chapel, late decorated; monastery gate, perpendicular."

We should have been glad to have extended this list so as to have included our collegiate and parish churches, many of which afford admirable examples of the different styles, had it not been incompatible with the limits to which we are necessarily restricted in forming this manual, or pocket-companion. As those churches of which parts are supposed to be of Saxon origin are objects of peculiar interest, we have given the names of about forty, twenty of which were pointed out by Mr. Rickman, and about as many more by Mr. Bloxam, with a few examples in each of the other styles: others must be sought in the more elaborate works of Britton, Rickman, and Dallaway, the value of whose labours all are willing to acknowledge; but for variety of examples,

none can compare with the "Glossary,"—a work to which we are indebted for many of our illustrations, and one which should be in the possession of every lover of ecclesiastical antiquities. This work has unfortunately been for some time out of print, though we are glad to see that a fourth edition is announced as "nearly ready."

At page 29 we have given a few more hints for those who are commencing the study of our national architecture; and though it is quite true that there is no royal road to a *profound* knowledge of any subject, yet we are satisfied that, by attending to the suggestions there made, the student will not only save much time, but find his progress more satisfactory than if he have to work his way without some such assistance.

On the cover is a plan of Durham cathedral, in which the various parts are thus figured:—

a. The Galilee, or Great Western Porch.
b. The Vestibule, Atrium, or Narthex. Parvise?

cc. Two Western Towers.	*d.* The Nave.
ee. Aisles of Nave.	*f.* The North Transept.
g. South Transept.	*h.* Central Tower.
ii. East Aisle of Transept.	*k.* The Choir.
l. The High Altar.	*mm.* Aisles of Choir.
n. The Ladye Chapel.	*ooo.* The Cloisters.

TABLE SHEWING THE DURATION OF THE STYLES OF BRITISH ARCHITECTURE.

KINGS.	DATE.	STYLE.
William I.	1065	Norman.
William II.	1087	
Henry I.	1100	
Stephen	1135	
Henry II.	1154 to 1189	
Richard I.	1189	Early English.
John	1199	
Henry III.	1216	
Edward I.	1272 to 1307	
Edward II.	1307	Decorated English.
Edward III.	1326 to 1377	
Richard II.	1377	Perpendicular English.
Henry IV.	1399	
Henry V.	1412	
Henry VI.	1422	
Edward IV.	1460	
Edward V.	1483	
Richard III.	1483	
Henry VII.	1485	
Henry VIII.	1509 to 1546	

BRITISH CATHEDRALS:

SHEWING THE STYLE OF ARCHITECTURE OF EACH PART.

N. stands for Norman; E.E. for Early English; D. for Decorated; P. for Perpendicular.

Albans, St.—Every style and date. Tower, transepts, and some parts of nave, N.; four western arches on the north, and several on the south side, E.E.; three western porches, E.E.; choir and Lady chapel, transition from E.E. to D.; screens, P. Roman bricks used in its construction.

Asaph, St.—Nave and transepts, D.

Bangor.—Tower, nave, some parts of transept, and most of windows of choir, P.; south aisle of nave, D.

Bath Abbey Church.—Late P.

Bristol.—Transepts, central tower, and nave, E.E.; cloisters, P.

Canterbury.—Every gradation, from early N. to late P.; eastern portion, mostly N., with E.E. upper parts; west transept, nave, cloisters, and south-west tower, P.; the piers of the nave have the divisional band, like E.E.; north-west tower, N.; Henry the Fourth's chapel, P.

Carlisle.—Nave, N. and E.E.; east end, D.; east front has one of the finest D. windows in the kingdom.

Chester.—Chapter-house, Lady chapel, and north aisle of choir, E.E; south transept, parts of nave, organ-screen, and bishop's throne, D.; west front and south porch, P.

Chichester.—Part of walls of nave, N., rest is E.E.; tower and spire, E.E.; window at the end of south transept, D.

David's, St.—Late N., with P. windows inserted.

Dublin.—Both Christ Church and St. Patrick's are E.E., with some earlier and some later portions.

Dumblane.—E.E.; bell tower, N.

Durham.—General character, N.; chapel of Nine Altars, E.E.; central tower above the nave, P.

Elgin.—E.E., gradually intermixed with D.; chapter-house, D.

Ely.—Nave and transepts, western portions, N. and E.E.; choir and eastern arches, E.E.; three western ditto, D.; Lady chapel, D. late; monastery gate, P.

Exeter.—General character, D.; towers of transepts, N.; windows, immense variety of D. tracery; Devonshire pinnacles on buttresses of nave and aisles; porch, approach to chapter-house, below sill of the windows, E.E.; above this, P.

Glasgow.—E.E.

Gloucester.—Principal part of nave, transepts, crypts under choir, and aisles of choir, N., with singular admixture of other styles; central tower very rich P.; vestry, E.E.

Hereford.—Nave, N., mixed with E.E.; transepts and Lady chapel, E.E.

Lichfield.—Nave and transepts, E.E., approaching D., and having traces of N.; choir, D.

Lincoln.—General style, rich E.E.; north transept, E.E., circular window south transept, D.; screen under organ, late E.E.; western portion, from the transept, rich E.E.; three sides of the cloisters, good D.; Lady chapel and eastern part of the choir, transition to D.

Llandaff.—West end, and portion of nave, E.E., with south door, N; parts of choir, Lady chapel, and chapter-house, D

Norwich.—N., with circular east end; roof, centre of west front door, and large west window, P.; parts of choir-arches altered with rich P.; spire, D., or early P.; cloisters, from early D. to middle P.; choir, P.

Oxford.—N; cloisters, P; chapter-house, E.E.; tower, E.E.

Ripon.—West front, E.E.; choir, partly D.

Rochester.—West front, N., with P. windows; nave, N., except arches next the cross, which, with most eastern portions, E.E.

Salisbury.—E.E.; spire, D.

Wells.—Nave and transepts, and part of the towers, E.E.; windows mostly filled with P. tracery; eastern part of cross and chapter-house, D.; cloisters, P.

Westminster Abbey.—Generally E.E., though not entirely finished till after the date of that style; Henry the Seventh's chapel, P.

Winchester.—Curious example of N. cased with P. work; transepts and central towers, N.; west front, P.; part of eastern portion of choir, E.E., with P. additions; old screen, D. Hospital St. Cross, N., gradually passing into E.E. and D.

Worcester.—E.E.; crypt, part of nave, chapter-house, and two passages to cloisters, N.; parts of nave and aisles, D.; cloisters and south porch, P.

York.—Transepts, E.E.; nave and arches supporting the great tower, D.; choir and upper part of tower, P.; chapter house, D.

CHURCHES, PARTS OF WHICH ARE SAXON.

Barnack, Northamptonshire.
Barrow, Salop; chancel arch.
Barton-upon-Humber, tower, and building west of it.
Benedict, St., Cambridge; tower.
Botolph, St., Sussex; chancel arch.
Brigstock, Northamptonshire; tower, and staircase on west side.
Brytford, Wilts; north and south doorways.
Burcombe, North Wilts; east wall of chancel.
Brixworth, Northamptonshire.
Caversfield, Bucks; tower.
Clapham, Beds; tower and chancel.
Deerhurst, Gloucestershire; tower and remains of chancel.
Dover Church, near the Castle.
Earl's Barton, Northamptonshire.
Kirkdale, Yorkshire.
Laughton en le Morthem, arch.
Lavendon, Beds; tower.
Michael's, St., Oxford; tower.
Michael's, St., St. Albans; nave.
Northleigh, Oxon; tower.
Repton, Derbyshire; crypt and chancel.
Ropsley, Lincolnshire; west end.
Stanton Lacey, Salop; nave and north transept.
Sompting, Sussex; tower.
Stowe, Northamptonshire; tower.
Stretton, Gloucestershire; north doorway.
Trinity Church, Colchester; part of tower.
Whittingham, Northumberland.
Wing, Bucks; nave and chancel, with polygonal apse.
Wittering, Northamptonshire; nave and chancel.

Worth, Sussex.
Woodstone, Huntingdonshire; tower.
Wootten Wawen, Warwickshire; tower.
Wyckam, Berkshire; tower and chancel arch.

Norman.—Melton, Suffolk; Iffley, Oxford; Sollerton and Sleaford, Lincolnshire; Christchurch, Hampshire; Sherborn Minster, Dorset; Winchelsea; Steyning and New Shoreham, Sussex; nave of St. Sepulchre's, and doors and chancel arches of Milton, Hauxton, and Duxford; St. John's, Cambridge.

Transition Norman.—Jesus College Chapel, Soham and Bourn, Cambridgeshire; Christ Church, Oxford; Temple Church, London.

Early English.—Chapter-house of Christ Church, and north aisle of St. Giles, Oxford; chancels of Cherry Hinton and Foxton; Barnwell St. Andrew's; transepts of Histon, near Cambridge; Tintern Abbey, Monmouthshire; Netley, Hants; Ripon Minster, and the south transept of Beverley; Higham Ferrers, Northamptonshire; St. Peter Mancroft, Norwich; Temple, London; St. Saviour's, Southwark; St. Mary, Bury St. Edmund's; Maidstone, in Kent.

Decorated.—Choir of Merton College Chapel, tower and spire of St. Mary's, south aisle of Magdalen Church, south aisle of St. Aldate's, north aisle of St. Peter's, Oxford; chancel of Grantchester; Bottisham; Lady Chapel, at Fordham, near Cambridge; Little St. Mary's, Cambridge; St. Mary's, York; Kirkham, and the choir of Selby, Yorkshire.

Perpendicular.—New College Chapel, transepts and tower of Merton, All Souls' Chapel, chancel of St. Mary's, the Divinity School, Magdalen Chapel, and nave and aisles of St. Mary's, Oxford; transept of Trinity Church, King's College Chapel, and nave of Great St. Mary's, Cambridge; St. George's Chapel, Windsor; Henry the Seventh's Chapel, Westminster; St. Neot's, Huntingdonshire; Whiston, Northamptonshire.

BRITISH ARCHITECTURE.

SAXON STYLE—BEFORE THE ELEVENTH CENTURY.

A FEW buildings remain, of which some parts are supposed to be of earlier date than the Conquest. Their principal features are—1st. A peculiar sort of quoining at the angles, consisting of long and short blocks of ashlar, or hewn stone, placed alternately, as at Fig. 4., from the tower of Earl's Barton. 2nd. Perpendicular strips, or square-edged ribs of stone-work, projecting from the face of the wall, as in the same figure, sometimes rising from between semicircular arches, as in the lower stage, or arches with straight sides instead of curves, as in the upper stage of the same tower. 3rd. The windows are generally small, with triangular or semicircular heads, and separated by one or more rude balusters, as at Fig. 1, instead of the small pillar of the Norman style. The windows are generally set in the

middle of the wall, and splayed both outside and in, as is shewn by the plan at Fig. 2; Norman windows, on the contrary, are only splayed one way, as in Fig. 3. These buildings have seldom any buttresses; the masonry is generally of rubble work; and Roman bricks are often found worked up irregularly into the walls, sometimes in what is called herring-bone fashion. These bricks differ from those in common use, in being thinner and longer,—generally from eleven to fourteen inches in length, and one and a half in thickness, somewhat like a large paving-tile. Fig. 5, is a doorway, from the tower of Barneck Church, Northamptonshire; and Fig. 6, one with a triangular head, having a blank semicircular arch above it. All the remains yet met with, which can be referred to the Saxon period, are exceedingly rude in their detail, and evidently the work of common and not very skilful masons. Mr. Rickman has given a list of twenty churches, in which he considers there are parts which may be referred to this period, to which number Mr. Bloxam has added about as many more. *Vide* page 11.

NORMAN ROMANESQUE, OR ANGLO-NORMAN STYLE—TWELFTH CENTURY.

WINDOWS generally small, with semicircular heads, and without mullions, very often of one light, Fig. 12; sometimes double, as 11, and divided by a shaft with a capital, the arches often ornamented in the same way as the doors, with the chevron or zigzag, and other ornaments peculiar to this style.

Doorways either simply or deeply recessed, according to the thickness of the wall, and by this means divided into two, three, four, or more stages, each having its own arch either plain or ornamented, as at 16, which is of three stages. Each arch is supported by its own shaft, placed in the nook formed by each succeeding angle, as in that figure. The ornaments most used as mouldings are shewn at 15, 16, and 17. In 16 and 17, *h* is the single chevron, or zigzag; *f*, the same, double; and *a*, quadruple; *b* and *c*, the beakhead; *g*, the lozenge; *d*, the medallion; and *e*, the embattled. Other ornaments are given at 15, where *a* is the square billet, or corbel bole; *b*, the turning stem; *c*, the dovetail; *d*, the star; *e*, the billet; *f* and *h*, the scalloped or invected; *g*, the indented; *i*, the cable; *j*, the pellet or stud moulding. The mouldings used for horizontal purposes present little

variety: sections of two are given at 18 and 19; one from Binham, and the other from Norwich. The walls in Norman buildings being of great thickness, buttresses were little required; when we find any, they are usually flat, broad, and projecting little from the wall, as at 20. Fig. 35 is intended to represent the interior of the nave of a church, and is introduced to shew the relative position of the triforium and clerestory. Below is a row of piers, which separate the nave from the aisle; above these, and springing from them, are the pier arches, supporting the wall of the nave. Above these pier arches, and between them and the clerestory, is the triforium or gallery, which in the Byzantine churches was set apart for the women; and in some of the German churches is still appropriated to the young men, and called the mannhaus and männerchor. Between the arches of the triforium are small shafts, from which spring the ribs or mouldings which project from the edges of the groined roof; these are called the vaulting shafts. In Norman buildings, the vaulting ribs are generally flat, with square edges—as at 14, from the crypt of Lastingham, and at 24, from that of Canterbury; but in later examples they were cut into mouldings, as in 25.

Piers: very massive, generally square or round,

sometimes multangular, and varying in the same building, as at Fig. 25. The capitals often consist of a flat square stone, with the lower edge chamfered off, and below this a small escallop, as in the crypt of Canterbury, 24; or several escallops, as in the middle pier of Fig. 25: these escallops have the appearance of inverted cones; their cut edges are often ornamented with sculpture. The bases either take the form of the pier, as in 23 and 24, or are square, as in 25. A plain round moulding often forms the upper part of the base, as at 13, from the crypt of Lastingham Church, while the plinth or lower part is square.

Steeples: generally low and massive. Large turrets crowned with pinnacles are sometimes met with, but few remain entire. The round towers which are found in Norfolk and Suffolk, belong to this period: Fig. 21 is that of Little Saxham. These towers are invariably built of flint, but the upper part, when of an octagon form, is of freestone. Fig. 22, from St. Botolph's, Colchester, is one of the earliest examples of an arcade formed by intersecting arches. Another arcade, from Norwich, is shewn at 10: in this the capital of each shaft is differently ornamented.

Fonts: Norman fonts are generally either square

or circular, but sometimes octagonal. A square one, from Iffley, is shewn at 7.

PERIOD OF TRANSITION.

EACH of the styles appears to have passed insensibly into that which succeeded it. In the transition from the Norman to the early English, the arch alone is not a sufficient guide, as many pure Norman buildings have the *pointed* arch. The transition from one style to the other is well shewn in the crypt of Canterbury Cathedral, 23 and 24. In 24, the features are all of the massive Norman character —the columns low, the capitals large and heavy, the vaulting ribs square; while in Fig. 6 the nearest column is much lighter, and the capital as well as the groining ribs have a greater number of mouldings.

EARLY ENGLISH STYLE—THIRTEENTH CENTURY.

WINDOWS: almost all long and narrow, with lancet heads; sometimes of only a single light, but more frequently of three, forming what is called a triplet, as at 26 and 27, the middle light rising above that on each side of it. These windows are often ornamented with long and very slender detached shafts

of Purbeck or other dark-coloured marble, as in the Temple Church, London. In Fig. 27, the space between the head of each light and the drip-stone above is pierced with a quatrefoil opening. Another window, often met with, is shewn at 36, in the porch of Salisbury Cathedral, in which there are two placed side by side, with a quatrefoil between them: each consists of two lights under one arch; the head of each light is foliated, and there is a quatrefoil circle in the division over the shaft.

Doorways: generally recessed, though less deeply than the Norman; the large ones often double, and divided into two arches by a single or clustered shaft.

Mouldings: these are cut with great boldness. Fig. 39, is one often used; it consists of a plain round, with a bold projection and deep hollow, producing a strong shadow. The toothed ornament is of more frequent occurrence than any other, and may be considered quite characteristic of this style. A good example is given at 28, and another on the font, fig. 8. An ornament of earlier date than this is shewn at 30, from Cuddesdon; it is a kind of zig-zag, or lozenge, with a bold projection. The trefoil, with a lump on each lobe, 34, from Warmington, is much used. 32 *a*, is an example of the enriched tooth

ornament, from St. Cross: this was used later than the other, as was that at 35, from Winchester.

Piers: much less massive than the Norman, and characterized by having the shafts which compose them almost constantly divided by one or more bands, as at 44, which is part of a column from Salisbury. The shafts of these piers are almost always arranged in a circle, not diagonally, or in a lozenge form, as we shall see in the later styles. A multangular pier, like that at 56, which belongs to the decorated period, is frequently used in this. The capitals are sometimes plain, consisting of a bell with a moulding under it, and a sort of capping with more mouldings above; they are, however, often richly ornamented with foliage, as at 43. The character of the foliage varies with the style: in the early English, the stems rise from the neck moulding, and the leaves, generally those of the trefoil, are beautifully curved outwards, beneath the upper mouldings of the capital, as in this example from Salisbury. The base generally consists of a hollow between two rounds, with fillets, with a very marked horizontal spread of the lower part, and the hollow very deeply cut, as is shewn in section, at 44 *a*.

Buttresses: examples of these are given at 35 and 45, from Salisbury. They form a much more

striking feature than in Norman buildings; from the use of the vaulted roof and the diminished thickness of the walls, a great increase in their strength and projection was required. We now find them graduated or divided into stages, as shewn in profile, at *a*, in Fig. 45, and terminating in a triangular, or pedimental head; *b*, in the same figure, and again in Fig. 35. They are seldom placed diagonally in buildings of this date, but two are frequently seen at right angles to each other, as in 45, where one is seen in front, and the other in profile.

Pinnacles: buttresses were not so often made to terminate in pinnacles in this as in the succeeding styles, though pinnacles were employed in other situations; examples are given at 35 and 45, both from Salisbury.

Roofs: 29 is a good example of an early English groined roof, from Salisbury; it has ribs running both transversely from pier to pier, and diagonally. These ribs are cut into mouldings, and have bosses at the points where the diagonal ribs intersect each other; there is no rib running longitudinally, as was the case in later periods. Figs. 32 and 38 are sections of these groining ribs; they generally consist of a bold round, or are clustered, as at 38, from Salisbury, and have often a square-edged bead

on the face, as at 32, from the Temple Church, London.

Corbel tables are shewn at 33, 40, and 42; and in Fig. 36 one is seen *in situ*, between the parapet and the top of the window.

Steeples, much higher than the Norman, and frequently surmounted with spires of great beauty.

THE DECORATED STYLE—FOURTEENTH CENTURY.

WINDOWS: much larger than before, and form the most characteristic feature of this style. They are of two kinds: an arch, generally equilateral, is divided by one or more mullions into two or more lights; these mullions branch off into tracery of various kinds. In the earlier examples, of which 46 is one, these figures are geometrical, and consist of circles, quatrefoils, cinquefoils, &c.; hence this kind of tracery is called *geometrical*. Later in the style, the tracery was irregular, and without any geometrical form, but running in *wavy*, or flowing lines, as at 49, from Little St. Mary's, Cambridge. We occasionally meet with square-headed windows, as at 47, from Marcham Church.

Piers: the piers differ from the early English in the mode of their arrangement, which, instead of

being circular, is diamond-wise, as at 56 *a;* in smaller churches they often consist of four semi-cylindrical shafts, united with a square-edged fillet running up the edge of each, as at 56 *b;* sometimes they are octagonal, as at 56. This figure also shews one form of capital,—it is often enriched with the ball-flower ornament, or with foliage, in which the leaves and stems are not upright, as in the early English, but horizontal and interwoven one with the other, as at 59, from the nave of York. The bases are often angular, and have not the same deep hollows as the early English.

Mouldings: a roll moulding, with the edge overlapping, and a hollow underneath, is often used as a string-course, as at 52, from Merton College Chapel; another very common one is shewn at 53, from Sidebarrow. The principal ornaments are the ball-flower, the characteristic ornament of this style, as the tooth ornament was of the early English: it resembles a ball placed in a circular flower, the petals of which form the cup; examples are given at 54 *a, b, c.* A four-leaved flower, *e,* is often used, also the trefoil, *d,* and vine-leaf, with bunches of grapes, *f.* The ogee-moulding is used in this as in the early English and perpendicular styles, but it took different forms in each—it is shewn in section

at 69 *a*; *b*, is that used in the early English style; *c*, at all periods; *d*, in the decorated; and *e*, in the late perpendicular.

Tablets: by tablet is meant any horizontal projection from the surface of a wall; it receives a different name, according to the situation in which it occurs in a building: when near the top, it is called a cornice; as at 52, which consists of a slope above, and a deep-sunk hollow below; the hollow is filled with heads and entire bodies of animals. A row of blocks is frequently placed under the cornice; this is called a corbel table, of which examples are shewn at 33, 40, and 42; they are sometimes plain, sometimes carved in grotesque heads. Another kind of projection often forms the outer moulding of doors and windows, and is then called a drip-stone, as at 26, 47, 48, and 67. When the projection runs round the lower part of a building below the windows, it is called a base tablet or base moulding.

Buttresses of this style are often very richly worked; always in stages, each stage projecting more than that above it: 57, is a front view of one; it has the lower part broken off, that the remainder might be shewn upon a larger scale. The lower part has a statuary niche, surmounted by an ogee-shaped canopy richly ornamented with crockets and finial,

and having a pinnacle on either side. The upper part terminates in a triangular head, and is ornamented in a similar way to that below it. The flying buttress, at 49, is terminated by a pyramidal-headed pinnacle. A finial is shewn by itself at 60, and crockets at 61, with the ball-flower ornament in a hollow moulding below them. The sedilia, or seats for the priest, deacon, and subdeacon, while celebrating the mass, are often ornamented in a similar way as in those shewn at 50, from Merton; by the side of these is the piscina, or water-drain, which may be distinguished from the stoup, or receptacle for holy water, by having a hole at the bottom for the water to run off. Another piscina is shewn at 31. Fig. 49 is a good example of a decorated parapet: it consists of a waved line, the spaces of which are pierced with trefoils; these spaces are frequently pierced in quatrefoils, and various other forms. Fig. 55 is a corbel head, with vaulting shafts rising from its upper surface.

THE PERPENDICULAR, OR TUDOR STYLE—FIFTEENTH CENTURY.

WINDOWS: This style has received its name from the mullions of the windows, which run quite through to the arch in perpendicular lines, as in Fig. 61,

instead of branching off into wavy or geometrical tracery, as in the decorated period. The windows are generally large, and frequently divided by horizontal transoms into a series of small trefoil-headed panels; an exact repetition, in fact, of what is shewn in this figure, which represents only the upper part of a large window, with a groined roof above it: these transoms are sometimes ornamented with small battlements. The groining of the roof is more complicated than in the last style, having a greater number of ribs, often so many as to give the appearance of net-work. Highly ornamented bosses are placed at the points of intersection; one with the royal arms is shewn at 72;—73, is a section of a groining rib.

Pendants, 69, or sculptured ornaments hanging from the roof, were used late in the style, in connexion with what is called fan-tracery, of which Henry the Seventh's Chapel and King's College Chapel, at Cambridge, are such splendid examples.

Doorways: these have generally the flattened four-centred or Tudor arch, one of the characteristic features of this style; one is shewn at 67, with a square head above it, and the spandrils filled with some ornament—in this case with shields; round this is the outer moulding of the architrave, and over all is the drip-stone. In the earlier styles, this drip-stone

generally follows the form of the arch, as at 27 and 48, though in the decorated it is often of an ogee-form; but in the perpendicular it is most commonly square, as at 67.

Piers: the shafts are more numerous, and the piers become thinner between the arches, being elongated in a transverse direction from the nave to the aisle, and thinner in the direction of the arch which they support. The base of a pier is shewn at 65; angular forms prevail in its mouldings. A capital much used in small buildings is shewn at 65; the angles are cut in a bold hollow, which runs through without interruption to the apex of the arch, while on either side of the pier is a semi-cylindrical shaft with a capital, the foliage of which is of a different character from the early English, and more like that of the decorated period.

Buttresses are either plain, as in the last style, or in richer buildings covered with panel work, as at 63; sometimes they are surmounted with pinnacles, as in the flying buttress, at 70. This figure also shews a parapet pierced with quatrefoils.

Panelling forms a great source of enrichment in buildings of this period; the font in Trumpington Church, which is shewn at fig. 9, is thus worked in panels; Henry the Seventh's Chapel, is a series of

panelling both within and without. A beautiful example of a turret of this style is shewn at 62. Fig. 64 is a piscina of great beauty, with a rich canopy, surmounted by a Tudor flower ornament, much used in tabernacle and other work of perpendicular date. Buildings of the Tudor period are much enriched by heraldic devices. The new houses of parliament now being erected, from the design of Mr. Barry, are of this style; and when finished will present a series of heraldic sculpture of unequalled richness and variety.

THE ELIZABETHAN STYLE.

This is generally looked upon rather as a variety of the Tudor than as a distinct style, and is principally employed in buildings used for collegiate and domestic purposes. It is characterized by the blending of Italian ornament with features belonging to the pointed style—the whole of the five orders are sometimes introduced into the same building. Many of our country houses are of this style. The example given at 71, is from Holland House, Kensington—the openings of the arcades, as in this instance, are often extravagantly wide. Oriel windows are generally placed over the entrance or gateway; and along the tops of the walls are several

gables, the sides of which are cut in figures fantastically composed of right lines and curves. In Fig. 71 a bay-window is seen above the door-way, and another over the arcade. The chimneys are often highly ornamented, and form very conspicuous features in buildings of this period. Two are shewn at Fig. 69.

After the reign of Henry VIII. pointed architecture became much *debased* in style: the arches exceedingly depressed; square-headed windows, without labels or foliations; pointed windows, with mullions simply intersecting each other; arabesque sculpture; balusters substituted for battlements, and vases for pinnacles. When alterations were made about this time, a custom prevailed of inserting a stone in the wall as a record of the date; as thus, 1654, &c.

FURTHER HINTS FOR BEGINNERS.

After you have made yourself master of the foregoing descriptions, and carefully compared them with the illustrations in the "Tabular Display," put the Manual in your pocket, and pay a visit to a neighbouring church; if it have the reputation of being a "very fine one," so much the better; if a "curious old church," better still; but almost any of our parochial churches will afford you some matter for observation. Compare what you see there with what you have been reading; but remember, you must not expect to find every part of the church correspond with *any one* style. You will perhaps see (especially if it be a cathedral) a Norman door and

font, an early English chancel, a decorated nave, and windows with every variety of tracery. These varieties you must notice, and after a few such visits, take one of the Cambridge Camden Society's "Church Schemes" with you, as well as a copy of their "Few Hints," in which you will find one of these schemes *filled up* with the details of Trumpington Church. This will serve you as a guide for filling up others. If you can draw, by all means make sketches, either of the whole or any part; do not be dismayed by want of success in the first effort—the mere attempt is of use. Nothing fixes the forms of the different parts so accurately on the mind as the attempt to draw them; details, which even on a careful examination would be passed over, cannot thus by possibility escape you. Besides which, you will carry away what will be of great use for comparison with other churches, the details of one being more or less applicable to all of the same style. If you are near Oxford, you should first visit the churches described in the "Guide to the Architectural Antiquities" of that neighbourhood; and as the descriptions are accompanied by sketches and sections of the different parts, you can pursue no better method than this for the practical application of whatever knowledge you may have previously acquired. The churches of Yorkshire are being illustrated in a somewhat similar way, and may be made use of for the same purpose. You will now be prepared to visit and examine other churches without such guides—to "go alone," as it were; and if unable to determine to what style any parts belong, you will find illustrations in the "Glossary," which, in all probability, very nearly correspond with what you may have seen, and by these you will be able to determine the style. Examples of stained glass, symbols, tombstones, and monumental brasses, must not be passed by without notice. Once more, we would say—1. Make yourself thoroughly acquainted with the examples in your Manual. 2. Apply your knowledge in the examination of whatever churches you may meet with. 3. Make sketches and drawings whenever opportunity offers.

GLOSSARY.

The figures refer to those on the Chart.

Abacus. A tile, the uppermost division of a capital, 14 *a*.

Aisle. The lateral divisions of a church.

Apse. The semicircular or octangular termination to the choir or aisles of a church.

Arabesque. Ornaments for enriching flat surfaces—stalks, tendrils, flowers, &c.—never animals.

Arcade. A series of arches supported by columns or piers, 22.

Arch. A construction of bricks or stones or other materials, generally disposed in some curve, and supporting one another by their mutual pressure.

Architrave. A collection of mouldings running round doors and windows, and used for the decoration of the aperture.

Archivolt. The interior sweep, or under-surface of an arch.

Ashlar. Hewn stone used for the facings of walls.

Aumbrye. A recess in which the sacred vessels were usually kept.

Base. The lower part of a pillar, wall, &c.

Basso-relievo. Sculptured work, projecting less than half its proportion from a flat surface.

Groins. The angles formed by the surfaces of vaulted roofs where they join each other.

Impost. The capital of a pier or pilaster which receives an arch, 56.

Jambs. The sides of a window, door, or chimney.

Lady chapel. The chapel dedicated to the Virgin Mary, usually placed beyond the high altar. *Vide* Plan.

Lantern. The lower part of a tower, placed at the junction of the cross in a cathedral or large church, having windows on all sides.

Lectern, or lettern. The reading-desk.

Moulding. A continuous projection or hollow in the face of the work, intended only for ornament, whether flat, round, or curved, 41, 54, &c.

Mullion. The vertical post or bar which divides a window into two or more lights.

Narthen-Narthex. The portico, or porch, in the ancient Basilicas. *Vide* Plan.

Nave. The largest division of a church, extending from the west end to the choir or chancel. *Vide* Plan.

Niche. A recess for a statue, 57.

Ogee. A combined round and hollow moulding, 68 *a*.

Oriel. A projecting window, generally resting on corbel heads, or brackets.

Parapet. The upper or highest portion of a wall, generally pierced, 49, 70.

Parvise. A small room placed over the porch.

Pendant. A sculptured ornament hanging from the roof, 68.

Pinnacle. A pointed termination to towers, turrets, buttresses, &c., 36, 49.

Piscina. A niche on the south side of the altar in Roman-

catholic churches, with a small hole for a water-drain, 31, 64.

Quoins. Stones put in the angles of buildings to strengthen them, 4.

Relievo, or relief. The projection of any carved work.

Ribs. The mouldings projecting from the face of any groined roof.

Rood. The holy rood, or crucifix—a cross with the figure of our Saviour upon it, and generally placed over the screen in the rood-loft, with the figures of the Virgin Mary and St. John on either side.

Sacristy. A room in which the vestments were kept.

Screen. A partition dividing one part of the church from another, generally placed between the nave and chancel, or behind the altar, then called Reredos.

Sedilia. Seats for the priest and deacons while celebrating divine service: they were usually placed on the south side of the chancel, 50,

Shaft. The body of a column or pillar; that part between the base and capital.

Spandrels. The triangular spaces included between an arch and the square formed by the mouldings over it, 67.

String-course. A horizontal moulding, running frequently under windows.

Stoup, or Benatura. The basin for holy water.

Tabernacle work. Ornamented open work above stalls.

Tracery. The framework formed by the mullions in the heads of windows, 46, 48.

Transept. The parts of a church which correspond to the arms of the cross. *Vide* Plan.

Transom. A horizontal bar of stone or timber across a window, 61.

Trefoil. An ornament representing three leaves, 34.

Triforium. A range of arches or panels over the pier arches, 25.

Turret. A small tower, often placed at the angles of a larger one.

Vault. An arched roof, 29.

Vaulting shaft. A pillar from which the ribs of the vault spring, 25, 29.

Vesica Piscis. A mystical figure—one of the most ancient Christian symbols; in form something resembling the figure of a fish, from ἰχθύς, a fish, which word contains the initial letters of the name and titles of our Saviour. *Vide* Cover.

Vestry. *Vide* Sacristy.

THE END.

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